Mythological belief, ethnic-national identity and chaos-space conflict

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Abstract

The article shows that the mythological belief in a primitive society was real life. Spatially formed beliefs begin to acquire a regulatory function that ensures the gradual existence of society at later stages.

The regulatory function is gradually becoming the norm of behavior that distinguishes society from others, the human community, tribe, community, people, in a broad sense, an ethnic group, and then the nation from others. It is no coincidence that L. Gumilev in his ethnos theory emphasized that the norms of behavior are the basis for distinguishing one ethnos ("we") from another ethnos ("not-us").

Since national identity is formed on the basis of ethnic identity, there is no doubt that mythological beliefs are the basis of both of them. In Turkish mythological thought and faith, the wolf is the savior and protector of the ethnic group. The image of a wolf participates in this function in the works of the great Kyrgyz writer Chingiz Aitmatov "Doomsday" and Azerbaijani Aygun Hasanoglu "The Cave". This should not be understood as a fairy tale or a story. The use of such a totem by the Turks should also be considered a reality. Because in ancient times, the Turks believed that the wolf really was in their real life, and later this influenced the world and the fate of people. Interestingly, the Azeri Turks still believed that the wolf would succeed. This is clearly seen, for example, from the proverb "Blessed is the wolf" from "Dada Gorgud" and in the belief that "those who follow the wolf will succeed, and those who encounter the black cat will suffer." Vali Khabiboglu and Ramazan Gafarli also talked about the widespread worship of the wolf as a totem in Azerbaijan. He said that at that time every family and community was a stage of attachment to an animal or a wolf. The salvation of the wolf is reflected in the worldview of the peoples of Europe. However, most researchers attribute the image of a wolf to preschool time. related drawings also replace the leopard in front of the Scythians.It should be noted that in ancient Turkish Asen, Bortechin, China, Azerbaijani Turkish wolf, gray wolf, Anatolian Turkish blue wolf, blue wolf, blue yale, yalinsak (yalkuzah), Turkish Turkish ku bor, Uzbek kok-i and another name is the Gray Wolf.

Researchers rightly came to the important conclusion that myth is reality, and not a fairy tale told in primitive societies, or rather in its original living forms. We do not find in him the spirit of the opening of the novel, which is typical of the novels of our time, but a living reality, which undoubtedly is believed. This is not only the past, but also the future. It is a mythological belief that preserves the identity of an ethnic group, people and nation. The loss of the mythological heritage can become a

moral tragedy for the people. proved himself in cosmic conflict.

Keywords: Myth, mythological belief, ethnic-national identity, space, chaos, chaos-space confrontation, mythological thinking.

Relevance of the topic. The era of mythology is as old as the history of mankind. It is believed that archaic signs of ancient beliefs and mythological worldviews have been discovered since the Upper Paleolithic. This approach can be applied to Azerbaijani mythology, since the mythology of the ancient Azerbaijani people is also considered archaic. Azerbaijani mythology has gone through many stages of mythological consciousness in the process of its historical development: animism, fetishism, totemism, anthropomorphism, shamanism, and so on. There were special stages in the belief system of our most ancient ancestors.

Mythology prevailed in primitive consciousness for thousands of years, from the stages of historical development to its complete stabilization. This worldview was filtered from the lower layers and created a folkloric worldview. In the transition from mythological thought to folklore thought, the system of worldview created by mythological consciousness gave impetus to the formation of a number of genres - from mythmaking to the artistic essence of folklore. The transition from mythological consciousness to historical consciousness actually marked the transition of these peoples to a new stage of self-expression - the sense of folklore.

The study of modern Azerbaijani and Russian mythological thought is of great importance. Various myths in Azerbaijani and Russian mythology play an important role in the study of their folk cultures. These cultures are also organized through cosmogonic myths that serve to regulate certain cosmic relationships.

A number of peoples of the world have their own systems of independent mythological worldview. These systems reflect their worldview, which embodies their mythological history. The unifying factor of all these worldviews was the fact that the archaic periods of the peoples of the world differed little from each other. Before the creation of class society, traditions, religious and primitive assemblies, rituals (ceremonies) of tribes and clans of the ancient world, etc., almost identical with each other are formed. At the same time, certain geographic conditions must be taken into account.

This is why it is so important to study the use of mythological thought and examples of folklore in different genres in the transition from myth and folklore to written literature. In the genres of written literature, the genres of mythological thinking and folklore are used directly or indirectly. This process continues today and becomes an ideological and aesthetic source of written literary work.

Research method. The theoretical and methodological basis of his research is modern scientific and theoretical methods, which are successfully used in the study of mythological and folklore thought, as well as in the study of Azerbaijani and Russian culture in general. Scientific work uses advanced technological methods of the theory of archetypes, structural-semantic and semiotic research methods. The article uses effective concepts of Azerbaijani, Russian and world scientific and theoretical thought to study the interaction of literary works with mythology and folklore. Scientific-theoretical and literary-artistic samples were examined and evaluated on the basis of Azerbaijani and Russian mythological models.

The article focuses on literary, theoretical and comparative research methods, if necessary typological comparisons, structural and semantic analysis. However, the models of literary-theoretical analysis are based on fiction.

Mythological beliefs, ethnic identity and chaos-cosmic confrontation

The idea of the cosmic world dominates thought 2500 years later, in its ancient youth. The need to collect myths has never been more pressing than in the twentieth century. The situation is quite paradoxical: on the one hand, human thought testifies to reliable relations with the entire composition of the world, even those who are ready to comprehend everything, even laws, up to the anthropic principle, have been discovered, and on the other hand, human existence has reached such a state of chaos and isolation ... while its retail irrational nature is more expensive. In such a difficult situation, scientific and technological civilization appeals to the spiritual space of antiquity, wants to test itself in the civilization of the earth and its organizational experience, believes in the harmony of the world with a respectful attitude to reality. At the beginning of the twentieth century, an attempt was made in Russian religious and philosophical thought to cosmize the world, to create and conceive of its entire image. M. Bulgakov wrote: "The modern consciousness, which is broken, fragmented in the system of division of labor, still does not cease to suffer from its fragmentation, and the whole world order is looking for" [9, p.195]. The Russian cosmological tradition is stronger than that of the West. This was because countries that later joined European modernization and countries that better supported their guerrilla farming conditions continued. In the collapse of space and the conceptual collapse of the idea of world harmony, Russian cosmism saw the root of the most restless and sick antinomies, because of which the whole world was once destroyed: earth and sky (matter and spirit) and, finally, West and East. For the West, the vile world loses its divine status and becomes the object of utilitarian changes. Natural science did not take into account the specific theology of nature, and man subordinated him to his goals as a dictator. For the religious East and for Russia, material existence remained a sphere of sin, lies and prosperity. Russian cosmism seeks to break with the unfinished rules of Western empiricism and Eastern spiritualism, where it is based primarily on the values of agricultural culture, a sense of idolatry in the world, which has not yet manifested itself in historical Christianity. Cosmism (cosmism) helped the spirits expelled from Christianity to return to their nature. Because he saw in them the embodiment of creative abilities.

It is clear that the creator was wiser in matter and in the flesh with the help (and through) the senses, and this was the original goal of cosmism.

The mechanical and materialistic view of the nature of the world is only the opposite of the Christian-ascetic worldview. Such a view in itself denies its special purpose, its creativity, pointing to nature as a passive object. A person, a lamp that usually stands in front of an object, can approach it in the form of another force. However, more precisely, the goals themselves are within the objects themselves, are associated with the forces within and with the events of the world, and therefore can be achieved only by revealing the inner nature of things.

Cosmic philosophy draws attention to the consequences of natural science itself, to the subjectivity of all material processes and events, as well as to the need for more respectful and dialogical relations with the new nature. The famous physicist Ilya Prigogine called them "a new alliance" in his book "Chaos from Chaos". At the same time, the idea of the harmony of the world with scientific confirmation and the central intuition of cosmism arises here. Scientists are more interested in the fact that volumes and figures taken from different areas coincide with extreme accuracy. For example, one of them is 0.943, which reflects the law of symmetry breaking (half). He is well known to the Democrats. In peacetime, 106 boys are born for every 100 girls, i.e. 100: 106 = 0.943; Astronomers divide the planet Uranus by the ratio of the distance from the Sun to the last planetary system, Pluto, in a ratio of 0.943. The composer and scientist M. Marutaev, analyzing the first part of "Apassionata", reveals its repetitions (divided into eight parts) in the form of the length of the exposition and its preparation in 1527: 1620, which is equal to 0.943. M. Marutaev writes that "the fact in the middle made an amazing impression on me" [15, p.73].

As you know, the law of harmony is moving in the world, illuminating the beauty of nature and culture. The most obvious witness was the man himself. Like the ingenious mystics of Bergson, the first proof of God is that cosmic philosophers and writers testify to the existence of outer space. They allow us to read "a poem that carries the beginning of the cosmic life of such an idea and makes a person a microcosm and an authorized representative of this life, and, in the words of W. Schelling," a poem that reveals and reads the wonderful works of nature. " held in the corner. From the world, divided into separate concepts of special knowledge, cosmists assemble an integral image in which philosophy goes hand in hand with literature, and artistic discourse develops a more dialogical form of self-realization.

Along with the other functions mentioned above, mythology is also the main source and foundation of any art form and expresses the old ideas of our great ancestors about the creation of the world and man. In primitive society, mythological faith was the very essence of real life. Spatial trust begins to acquire a regulatory function that ensures the gradual existence of society at later stages.

The regulatory function is gradually becoming the norm of behavior that distinguishes society from others, the human community, tribe, community, people, in a broad sense, an ethnic group, and then the nation from others. It is no accident that L. Gumilev, in his theory of ethnos, emphasized that the norms of behavior are the basis for distinguishing one ethnos ("we") from another ethnos ("not-us") [10, p.123].

Since national identity is formed on the basis of ethnic identity, there is no doubt that mythological beliefs are the basis of both of them. The wolf is the savior and protector of the ethnic group in Turkish mythological thought and faith. The image of a wolf participates in this function in the works of the great Kyrgyz writer Chingiz Aitmatov "Doomsday" and Azerbaijani Aygun Hasanoglu "The Cave". This should not be understood as a fairy tale or a story. The use of such a totem by the Turks should also be considered a reality. Because in ancient times, the Turks believed that the wolf really was in their real life, and later this influenced the world and the fate of people. Interestingly, the Azerbaijani Turks still believed that the wolf would bring success. This is evident, for example, from the proverb from Dada Gorgud, "Blessed is the wolf," and that "those who follow the wolf will succeed, and those who meet the black cat will be destroyed." Veli Habiboglu and Ramazan Gafarli also spoke about the widespread use of the wolf as a totem in Azerbaijan. In his book "Memory of People, Memory of Language" K. Valiev spoke about the myth of the "Gray Wolf" from Chinese sources and described it as an event that manifested itself in the worldview of all peoples in the early days of totemism. said. The salvation of the wolf is also reflected in the worldview of the peoples of Europe. However, the image of a wolf is dated by most researchers to Scythian times. In Scythian-Siberian art, it is also believed that the images of worms arose as a result of the modification of the pre-Scythian leopard. It should also be noted that Asen, Bortekhin, China in ancient Turkic, Wolf in Azerbaijani Turkish, Gray Wolf in Anatolian Turkish, Blue Wolf, Blue Wolf, Yalinsak (Yalkuzag), Ko Bor in Kyrgyz Turkish, Kok I in Uzbek Turkish language and other names is a worm

In ancient Turkish mythology, a blessed tooth is a worm. In the epic Ergenakon, the she-wolf Asen shows the way to salvation for the Turks. In addition, the Kul-Tigin inscriptions in the Orkhon-Yenisei series of monuments contain a description of how a child sucked milk from a wolf. In the inscriptions of Bilga-Kagan, the following expression is interesting: "Thanks to the power of God, the soldiers of my grandfather Kagan were like wolves, and his enemies were like sheep" [8, p.141].

The ancient Turks still have many beliefs about the wolf. For example, among the Karachai Turks, pregnant women wear worm teeth on their chests. Wolves were painted on all four sides of the newborn boy's cradle, and they swore to the wolf. There is a blessed image of a wolf in the minds of the Karaite Turks. They still believe that "our roots are made of worms." In addition, the

phrase "God, forgive us, wolf" is used in karaites. In "Dada Gorgud" there is a saying "Let my black head be a victim, the wolf is for you." The Qashqai Turks living in the south of Azerbaijan consider it a sin to curse the wolf. Turkmens, Uzbeks and Afghan Turks used wolf teeth to protect children from abuse. When an unborn child was born to the Turks of South Turkestan, they passed the next child through a wolf's skin and named him Boru.

The ancient Turks had the phrase "Do not close the mouth of the wolf." This custom lives after Islam and continues to this day. The Turks did not accept disrespect for the wolf. They believed that it would be unpleasant for God. According to ancient Turks and Azerbaijani Turks, the wolf is associated with holy spirits. Closed wolf's mouth was basically done in two ways: praying to a knife with your mouth closed and closing your mouth with a knife, or praying on a rope and then tying three knots. When the missing animal was found, they would open the neck of a knife or a knot of rope.

There are many proverbs and values about the wolf among the Turkic peoples: "The wolf does not eat its neighbor" (ancient Turk), "The sheep that is afraid of the wolf does not hold" (Azerbaijan), "The more you feed the wolf, the more your eyes look at forest "(Azerbaijan), Kirghiz and wolves are brothers" (Kazakh, Kyrgyz), "They drank crayfish for a goat, sucked a wolf's house" (Anatolia), "The wolf watches how a sheep sees him" (Anatolia), "Fluffy a wolf does not eat a sheep "(Kirkuk) and so on.

Thus, the beliefs of ancient mythical thinking show the indisputable role of the wolf in the life of the Turkic ethnos. That is why the image of the wolf occupies an important place in Turkish mythology, epics, legends and traditions, and also has a sufficient influence on fiction. Kurd occupies a wide place not only in the monumental works of Turkish writers, but also in the works of poets. In the poem "Iskendername" Nizami called this place from the moment of sunrise "morning breath emanating from the mouth of a wolf":

The breath of dawn came from the wolf's mouth A sharp voice of a guard dog [5, p.72].

The image of a wolf is reflected in the works of the Turkish poets Ulug Turanli oglu, Nihal Adsiz, Niyazi Yildirim Ganjosmanoglu, the Azerbaijani poet Mahammadhussein Shahriyar, Mamed Araz and others. This shows that in the minds of the Turks, the wolf still retains its holiness. In one of the poems of M. Shahriyar "When there was blood, we called him brother - Comrade, we were played by a wolf", also tells about the game "Comrade who took me" from the Azerbaijani Turks. Or sayings: "Do not look at the gray wolf as an old man, look at the night", "If the wolf comes to him, he will get a share", "The wolf will become a wolf and fights with wolves." Expression and so on. proves how ancient the mythical thinking of the Turks is associated with rich totems. Our scientists expressed different opinions about faith in the totem of a wolf. Mythologist M. Seyidov rightly writes that "The wolf was a very widespread totem" [7, p.29].

In one sense or another, the above brings us closer to the issue of national identity. National identity is associated with the ethical affiliation and religion of the ethnic group. The basis of national identity lies in ancient mythological thinking, religion and culture. In addition, national historical epics, songs, legends, etc. can be shown. The enemy constantly tried to weaken the Turks and did everything possible to destroy them. Various types of political, cultural, military processes and terrorism taking place in the modern world clearly confirm this.

Along with individual national identity, collective national identity also plays an important role. We see this not only in personalities, but also in examples of Turkish heroic epics - "Kitabi Dada Gorgud", "Manas", "Koroglu", "Alpamish", "Koblandi-batyr", "Forty girls". Each of these sagas has a national leader, a woman who can lead, a homeland that they are willing to sacrifice for their own sake, a nation that is trying to get rid of slavery. The continuation of the leader line (we see this on the example of Manas, the main characters of the Manas saga, his son Senutei, his grandson Seytek) ends with his sons, who prove their collective identity, as well as carriers of national identity. Apparently, Socrates' phrase "Know thyself" implies the idea of gaining personality by

recognizing oneself.

It is no coincidence that the perception of national identity as the preservation of self-awareness and ethnic identity has always been associated with an emphasis on mythological beliefs and their expression in fiction. It is interesting that in art (for example, Ch. Aitmatov "A Day Is Equal to a Century", I. Huseynov "Apocalypse", Y. Samadoglu "The Day of Murder", O. Bukeev "The Tale of the Mother of the Crescent") in highlighting the main problem of national identity, faith was used.

Mythological faith entered folklore as an important element of ethnoculture. Mythological faith is an example of cosmic thinking that governs the ethical behavior of our ancestors, connects them with their ancient worlds, never breaks and rules the minds of modern man. When a mythological faith becomes a type of mythological faith, its form of faith already has a modeled textual character. Examples of this are different beliefs.

Mythological faith has the ability to control the mind of modern man. The main reason for this is that archaic codes appear in our minds at any time. In fact, in this developmental process, a person cannot live outside of these people. The reason for this is that our historical consciousness is associated with ethnic thinking.

This refers directly to the historical time in which our ancestors lived. While our ancient ancestors perceived every event and object in the mythological world around them in their own way, they perceived this event or object in the form of an image through feelings and emotions. It is through this process that faith takes the form of faith. This process takes different forms in each ethnic group and governs the life of the community. Hence, it is possible to determine who owns a particular belief in accordance with its function. This is an important factor in mythology that reveals the problem of the ethnic identity of an ethnic group. In fact, modern people live under the influence of those who live in the subconscious, where the great ancestors lived consciously. In this context, mythological beliefs and motives take two forms in the art of speech. On the one hand, this is life itself, on the other hand, here mythology finds its description as an example of life. That is why A. Losev rightly emphasized that "a myth is not an invention or invention, a fantastic invention, but also a logical, first of all, dialectical category of consciousness and existence" [13, p.72].

The life of the ethnos is organically connected with certain professions and arts, which the members of the tribe were engaged in in primitive times. For example, hunting as an ancient profession plays an important role in society. The profession of hunting itself depended on mythological beliefs and the forms of beliefs that arose from this profession, and the features of their manifestation. Ancient tribes of hunter-gatherers performed rituals that reflected a certain form of faith in order to hunt well. What confirms the nationality of the hunter-gatherer tribe is its totemic worldview, which is its largest belief system. For example, the most influential place in the pagan pantheon of the Karachais was occupied by the god of hunting Apsat. It is dedicated to the Divine Successful Hunt. Apsati and her daughter Fatima were so scared for the hunters that they were afraid of them, and therefore they wished them a good hunt and protected themselves from their wrath by singing songs and prayers in their honor [4, p.103].

Just as the totem belief system governs tribal life, it also becomes the patron of folk arts and professions in tribal life. In this sense, the process of individualization of totems depends on the art of the tribe. Because of this peculiarity, the concept of a totem was replaced by that of a cult in the tribal period. After any animal becomes a cult, the type of art it patronizes also takes place in thinking.

In general, mythology itself stores information about any art form with its own criteria. In this regard, the aesthetic principles of mythology stand out. Animals sponsored arts such as visual arts, painting, poetry, music and so on. We must be grateful for the aesthetic principles of mythological thought in its aesthetics and beauty. For example, in Greek sculpture there are many statues as a symbol of beauty. The image of the personality traits of the tormented person is noticeable on the famous Laucon statue. The image of suffering on the face of the statue is

associated with the aesthetics of mythology. The fear and pain on Lauco's face as it coils around the snake draws attention from an aesthetic point of view. This is the meaning of the face, the content of the statue - the function of the guardian snake that protects this art, is visible in the creative thinking of the sculptor. As the cultic concern for art is central to the sculptor, and national identity becomes the bearer of Greek art in the statue of Laucon. Speaking of Laucon, the German thinker G. Lessing considered this work a virtue of ancient sculpture.

In this statue, the contact of the snake with Laucon may be related to the role of the guardian of the snake. The cold face of the statue with a cold-blooded snake emphasizes the essence of folklore aesthetics in the depiction of human suffering in the face of the snake and Lauco. When Karl Marx said that "Greek art is the cradle of Greek mythology," he had in mind the internal connections between art, art, and mythology. In both Turkish mythology and Greek mythology, there are important concepts that explain the primitive origin of any art form. These concepts form the basis of art and express the old ideas of our ancestors about the origin of art and profession.

Among professions and arts, there are certain professions and arts that determine the national identity of an ethnic group. In general, the profession and art have a similar character in the history of the common Turkic peoples. The problem of identity is equally widespread in the ethnic history of the Turkic peoples. Therefore, it is impossible to individualize the problem of ethnic and national identity and ascribe it to any particular nation. Here faith in an ancient profession and art, its patron, located in accordance with space, forms a regulatory function that ensures the existence of a primitive society at a later stage. What is the regulatory function of primitive society? This is primarily in every society - in the primitive structure of society, slavery, and so on. this can be seen in the activities of state institutions that regulate the social life of these societies. For example, tribal leaders, tribal leaders, elders, and servants are considered great forces that guide the morals, ethics, and thinking of people in general. The regulatory function of society is a form of trust equivalent to a management function based on codes of conduct. When this regulatory function is transferred from one society to another, its social content changes. It is no coincidence that L. Gumilev also shows in his ethnos theory that the norms inherent in this ethnos are the basis for distinguishing one ethnos from another. The difference between an ethnos and another ethnos also depends on the self-regulation of primitive society. This shows the social nature of the ethnos' norms of behavior. In the social environment of Azerbaijan, the process of self-regulation is carried out from within - from within the society's own environment. Throughout history, each ethnic group has performed certain totems, which are the product of a totemic worldview that forms its belief system. Azerbaijan is a great force in Turkish mythological thought, which distinguishes totemic ethnic groups from each other and regulates the life of the ethnic group.

In Azerbaijani fiction, the problem of national identity and identity is highlighted in the work. In the works of Sabir Akhmedov "Boats sailed on the Yasamal lake", "Kollu Koha" by Isa Huseynov, "Migration" and "Mill" by Movlud Suleimanli, "Mahmud and Maryam" by Elchin, the issue of national identity is resolved in accordance with the artistic thinking of the author. They managed to develop a new type of hero in this area. In the 1980s, Elchin rightly wrote that everyday life is more perceived in the sense of proximity to real, vital qualities, naturalness, and these people are not so different from each other in the warmth of ordinary everyday life, but each of them has its own specifics, worldview , way of thinking. [2, p.335-336].

Chingiz Aitmatov's novel "A Day is Equal to a Century" is based on the inner morality of a crippled person as the main problem of national identity. Violation of morality in the issue of national identity is a cosmic accident of a person who forms the microcosm. In this process, the restoration of human sensory perception occurs as a result of harmony. In the novel "Day is equal to a century" negative harmony arises as a result of the regulation of the internal space of the image.

The issue of national identity is based on three main factors: ethnicity, the preservation of the

national identity of the people and ethnic identity. National identity goes through stages of the process of perception, including codes of conduct. With a change in historical formations, self-awareness can develop and acquire a new status. For example, the self-consciousness created by the tribal public consciousness acquires a new essence in the public consciousness of people. National public consciousness is different from all levels of self-awareness in terms of national self-awareness.

In written literature, this change is felt more in prose than in fiction. Poets, who also reflect the process of national identity in poetry, consider this topic a priority. For example, a poem by Zalimkhan Yagub "Diderzhinler" can be considered a clear example of this. In the national consciousness there is no "I", there is the concept of "we". Because national self-awareness is a problem of society itself.

National identity may increase or decrease depending on the period, time, conditions and situation. For example, during the Great Patriotic War and the Armenian-Azerbaijani wars, national consciousness reached its peak - its apogee. All wartime works promote the problem of national identity. National identity sometimes becomes a weapon of ideology. In countries with ideology, this concept serves specific issues. In this regard, the experience of Azerbaijani literature is rich and multifaceted, and at the same time instructive. The ideological and poetic traditions learned by our literature during the years of World War II were quite effective. In the past, S. Vurgun, S. Rustam, R. Rza, M. Rahim, O. Sarivalli, A. Jamil and other poets conducted a lot of creative research on the theme of war.

During the Karabakh war, H. Rza, H. Arif, M. Araz, H. Kurdoglu, M. Ismail, J. Novruz, F. Sadyk and other poets conveyed to readers bloody details of the Khojaly tragedy on January 20 through lyrical images in verse and verse. they vividly reflected the cries of the earth and people. Our prose has always kept the topic of war on the agenda, creating conditions for the emergence of national identity. B. Vakhabzade "Martyrs", N. Khazri "Saladin", G. Kangarli "Martyrs of Black January", Anar "Mountain of Martyrs", R. Samander "Martyrs", I. Valizade "Bloody January", I. Valiyev The world is silent " History is not silent ", Nigar" Stone Fence ", Agarakhim" Double Wing "," Double Peace "and other works and others in their works described all aspects of the war on the basis of visible and spitting facts. All these works have become an integral part of Azerbaijanism, self-awareness and helped to rally people around a common ideology. Azerbaijanism as a national ideology is the main line of verses by Bakhtiyar Vahabzade. In the work of Halil Rza, Azerbaijanism rises to the level of national ideology. One of the important features of Azerbaijanism is that it comes to the fore when it is necessary in political and spiritual life. As a clear example of this, in 1994, when the need for the ideology of Azerbaijanism arose, this process began to intensify again to unite people.

If we look at the history of Azerbaijanism, we will see that this process is based on the interests and ideology of certain classes, which were strong at different times. "Shah Abbas" by Elchin Huseynbeyli, "Batman's Sword" by Agil Abbas and other novels on similar historical themes reflect the struggle of prominent personalities on the path of the people, on the path of its unity.

Literature informs people about national unity and national identity in an artistic way as an important issue in people's lives. Sometimes literature cannot keep up with the environment in this process. This often depends on the literature's ability to generalize the topic. For example, the problem of national unity and national identity manifests itself in the main idea of the storyline of MF Akhundzade's story "Deceived Kawakib" and in the image of Yusif Sarraj. The protagonist of this story, Yusif Serraj, lived in the 16-17 centuries, during his reign he was able to unite the people around him, but after a while he became a victim of blackmail. In the plot, these problems find their artistic solution based on the ideas put forward by the writer. Thus, literary creation was able to turn this historical fact into a fictional fact at least two centuries later. The writer's attitude to facts was decided within the framework of artistic time, regardless of the time of the event. Here the

problem of the writer and time is the priority of fiction. If a writer approaches a historical fact in a time-sensitive manner, a work of art can pass the test of all ages. It often depends on the talent of the writer. All this proves that it is no coincidence that the art of speech emphasizes mythological beliefs, self-awareness, national identity and ethnic identity (through fiction).

One of the main means of understanding and explaining the world and existence is mythological belief. Since coming to the world of light, people have tried to understand and explain the world and existence. This aspect was primarily related to his own interests, or rather, he wanted to explain all the problems he faced for the first time in order to live comfortably and fearlessly in the world. Man's first explanations became more and more refined over time. As a result, a system has formed in the world that is inextricably linked with each other, has many components of beliefs and has become perfect. J. Beidili (Mammadov) rightly notes that "from archaic mythological epics to fairy tales, ceremonial folklore and riddles, all ancient folklore genres originate from mythology ... The creation of mythology, the source of national-spiritual culture and the earliest form of history, is explained specific laws is a system of dynamic signs that regulate the patterns of thinking and behavior of carriers of ethnocultural traditions "[1, p.20-21].

Mythological beliefs are primarily associated with the concepts established in ethnic national psychology. As you know, the psychology of primitive man consists of myths in all its aspects. Mythological beliefs and ethno-national psychology are directly related to the material and method of existence as a structural phenomenon of myth. "The myth covers the whole life of a primitive man, without exception. Therefore, a myth can be both material and moving "[18, p.166].

One of the priorities of a depleted system is the confrontation between chaos and space, which is more or less closely related to other parts of the system. Speaking about the peculiarities of the confrontation of chaos-space, V. N. Toporov writes: "All mythological systems have a set of common (more or less) attributes that define space. Cosmos opposes chaos: Cosmos is always inferior to Chaos both in time and in the composition of the elements in which it is organized. Space is transformed from Chaos during and in many cases (usually by filling and "clarifying" the following features of chaos: dark light, emptiness, amorphism, continuity, discreteness, invisibility, etc.) or intermediate elements between Chaos and Cosmos. arises. The cosmos is characterized not only by its beginning (because it was created), but also by the end of a catastrophic flood (the fire that will consume the universe) or the gradual obsolescence of the cosmic beginning in chaos. Sometimes this cosmic catastrophe is considered the last, while in other cases it is believed that it was caused by the creation of a new space [19].

The problem of chaos and space is being systematically studied by Azerbaijani and Russian researchers and scientists. Russian scientists, such as A. Losev, N. Toporov, S. Averintsev, Yu. Meletinsky, Yu. Lotman, worked on the problem from a theoretical point of view, put forward interesting scientific considerations about the place and significance of mythological faith in thinking. From the above considerations, it is also clear that the vast majority of researchers began their research mainly with an explanation of the meaning of concepts. This aspect of the problem is reflected in most of the mythological studies, including the works of Russian and Azerbaijani authors with similar scientific content. "Chaos, in general, is one of the most important concepts in the history of human philosophical thought [6, p.140].

Of course, it is necessary to add the concept of space at the same time, if only because they are integral aspects of the binary confrontation, one complements and complements the other, as required by each other. Beidili rightly writes that chaos is part of space. What is beyond space is chaos. This is a world of confusion and coincidences in general [1, p.201].

Russian researchers believe that chaos space is inextricably linked and at the same time hostile to each other: chaos space exists in all areas of the Universe, and there is no such area where there are no various forms of rules and violations [12, p.6].

Thus, the chaos-cosmic confrontation is central in all spheres of life, as well as in mythological

thought and faith, and acts not only as an indicator of the creation of the universe, but also of its end. Since "... chaos is the principle and source of all education, all life is a living embodiment of the eternal creator of education. Ancient chaos is strong and faceless, it is formless, although it forms everything. He is a worldly predator whose essence is emptiness and nothing. But if he can become a worldly predator, then this is sterility and at the same time zero [12, p.581].

A characteristic feature of world mythology is the presence of a common set of features that define space. He confronts chaos. Space is second only to chaos in terms of time and the composition of its constituent elements. Space arises both in terms of time, and in many cases from chaos or from intermediate elements between chaos and space ... The relationship between space and chaos takes place both in the flow of time and in space. In this case, space is often viewed as something that surrounds it from the outside. The expanding and self-organizing cosmic chaos pushes out the periphery, trying to expel it from this world, but cannot destroy it. Chaos, a spherical diagram of space, surrounded by the original ocean, the infinity of the world, can be replaced by vertical and horizontal options. While scientific and theoretical views on chaos and space differ in terms of expression, the common denominator is that chaos represents destruction, non-being, and space represents the beginning of creation and existence. "The transformation of chaos into space means the transition from darkness to light, from water to earth, from space to an object, from formlessness to formality, from destruction to construction [16, p.206].

Addressing the problem of involving various means in the transition of chaos into space, Meletinsky in his fundamental research emphasizes that the replacement of chaos with space leads to the fact that culture differs from its opposite nature. The difference between culture and nature is already characteristic of the later stages of the development of mythology [16, p.212].

As a phenomenon of faith, chaos-cosmic confrontation is involuntarily associated, first of all, with the safe thinking of the person himself and the next generation. The cosmos was created out of chaos, and man is convinced that he did not participate in it. The preservation of the space created by a great power, that is, the prevention of its subsequent transformation into chaos, in all cases depends both on the mythological faith and on the religious factor, the human factor, its will and desire. A person can either protect space, or turn it into chaos.

Believing in the independence of the transformation of space into chaos, a person tries to regulate the life of himself, others and society. The main factor in this regulatory process was the belief system. The belief system was life itself in the beginning, in other words, a person lived by faith and believed that he lived. At the next stage, the belief system began to normalize. He began to live according to the norms of human life. One of the interesting aspects is that when protecting space, two important factors are important - the moral and psychological state of a person. One was shyness and shame, and the other was fear. The outstanding Russian scientist Yu. Lotman assessed these cases as the regulating force of culture.

It is well known that in life there are so many situations, situations and situations that a person is afraid and panic. This creates a lot of fears that the person sees and feels. Sometimes such unpleasant extreme situations prompt him to find ways to get rid of him, get rid of the surprise. At the same time, everyone finds comfort in finding these paths. K. Levy-Strauss rightly writes: "Fear is the oldest and strongest of human feelings, and the oldest and most powerful fear is fear of the unknown" [11, p. 104].

At the same time, it should be noted that both fear and amazement are directly related to mythology. Analyzing Altai shamanism, L. Potapov said that "surprise inspires people to philosophy." And amazement, as we know, can be caused not only by joy, but also by fear. It should be borne in mind that in the early days the miracle of ignorance was the cause of fear. However, there is the fact that fear has not yet fully led to the emergence of mythology. Simply put, fear is not the beginning of mythology, and it remains alien until it becomes terrifying. Mythology begins

where fear takes hold, its parameters and possibilities are studied, which can harm a person. Mythology, which is initially formed on the basis of fear and amazement, gradually begins to acquire a regulating function in human relations, which has a large number of prohibitions. According to Lotman, regulation is associated with fear and shame. Lotman distinguishes them from the point of view of their influence on "us" and "them": "Fear and compulsion sometimes determine our attitude towards others" [14, p.224].

Before starting his philosophy, man tried to ensure his initial safety, as well as to regulate his relations with nature. At the same time, his fears are rhythmically repeated in this plan. In other words, the children also experienced what their ancestors lived and were afraid of any situation.

Continuing our thought, we say that the cosmos is created from chaos, but this creation does not guarantee eternity. As already mentioned, the more passively a person creates space from chaos, the more active he is in preserving life in the simplest form of space, in fact, the main responsibility for providing space to chaos lies with a person. Most of the specific beliefs that make up the belief system are ultimately aimed at preserving the cosmos.

Chaos is the beginning, beginning, formlessness, emptiness, disorder, darkness and so on. In short, it is also a source of fear for the individual as a whole. And space is, first of all, an act of creativity. Despite the inevitability of all this, chaos is "more significant and has a richer potential" than space [17, p. 42].

It is also possible to understand and interpret this in the sense that chaos does not disappear after turning into space, but in all cases retains its potential and participates in space in one form or another in various forms. From this point of view, we can say that "space and chaos constitute the absolute spatio-temporal structure of each mythological model of the world. In all world mythologies, the world is divided into two parts in accordance with its structure: space and chaos. This allows us to call the cosmos a regular order, chaos "anti-cosmos", "anti-chaos" [6, p.139].

Although researcher S. Rzasoi approached the confrontation of chaos-space in the light of existing theoretical considerations, the author paid close attention to the local manifestations of confrontation in faith and reality, which were discussed at the next stage of his research. According to him, the object of restoration of the Oguz chaos should be the ritual space and its structural elements. According to the author, they should consist of the following: "First, in the mythological thought of Oguz, chaos was presented as a separate world and was called" a false world; Secondly, "lies" and "lies" are the basic principles and formula for the behavior of the model of Oguz chaos. Thirdly, "insanity" (semantics) and "insanity" (status) in all cases are symbolic units of ritual connection with chaos in any form; Fourthly, "sleep", which the Oghuz call "little death", is an intermediary mechanism for entering and exiting the semantic chaos [6, p.142].

The researcher analyzed in detail these topical scientific problems in the context of the chaos-space confrontation and received interesting theoretical results.

From scientific studies and theoretical studies of many world, including Russian and Azerbaijani researchers, it is once again clear that the confrontation of space and chaos is one of the most important basic principles of mythology. Purposeful and systematic involvement of the problem of chaos and space in research has opened a new stage in the study of mythology, the system of mythological beliefs in general, and not a specific problem.

Researchers rightly came to the important conclusion that myth is reality, and not a fairy tale told in primitive societies, or rather in its original living forms. We do not find in him the spirit of discovery of the new, characteristic of the novels of our time, but a living reality that is undoubtedly believed in. More precisely, it was believed that this reality was definitely in the early days and later had a corresponding impact on the world and the fate of people. The mythical heritage of every ethnos and nation is not only its past, but also its future. This is a mythological faith that gives life to the identity of an ethnos, people, nation. The loss of mythological heritage

may become a moral tragedy of the people. It was his mythological faith that protected the people of Azerbaijan, as well as other ethnic groups and peoples from spiritual disasters, and this faith was manifested in the confrontation of chaos and space.

CONCLUSION

Thus, our article "Mythological beliefs, ethnic identity and chaos-cosmic confrontation" led us to the following conclusions.

First of all, it was established that the mythology of the peoples of the world interacts with each other and develops with the formation of spiritual relations in society. Each mythological society with its own mythical rules is subject to the figurative mythical thinking of reality in this development. At later stages, figurative thinking acquires value, becomes a spiritual reality and rises to the level of mythological faith. In later processes, mythological belief plays the role of a function that regulates the existence of a mythological society. Exploring the link between mythology and fiction, we found that the system of signs in the writer's imagination had a positive effect on art in the form of symbols, and that the artist benefited from this method creatively.

In addition to what we said, it should be noted that in mythology the ritual is the basis of the religious views of primitive man in ancient times. While the artists who use the ritual make generalizations about the process that are inherent in creating an image, the image also becomes an expression of the essence of the ritual. When a work of art is aimed at giving the image an inner world, it also retains its qualities arising from the ritual.

Mythological faith passes through the subconscious mind of the writer and becomes the object of the literary process, reflecting the national identity of the people to whom the writer belongs. This is evident from the way M.F. Akhundzade "Deceived Kawakib" reflects the attitude to death and resurrection in the mind of the writer, in the description of the image of a wolf in A. Hasanoglu's "Cave" at the level of mythological beliefs. Here the author skillfully uses the belief in the resurrection of Shah Abbas and those around him to express his irony. Although the resurrection is an artistic means of literary creation, it can also become an indicator of ethnic and national identity, indicating that there is a person who believes in this and at the same time conveys the myth of this belief.

Totemism is also widely used in fiction as a belief system that drives the mythological thinking of Azerbaijan. This belief system is both a common belief that distinguishes ethnic groups and a force that regulates tribal life. At the same time, here we see in the literature that the wolf or other animal participates as a cult, and not as a totem. Because in the ethnic memory of each author, any animal lives as a cult. The worship of animals at the cult level is one of the factors determining national identity. It is the totem used in fiction that is reflected at the cult level and is included in the codes of conduct of the public consciousness of the tribe. Changes in public consciousness are better perceived through fiction.

The archetype underlies the belief in a literary text. This faith is born from a figurative association of perception in myth and becomes a system of common beliefs. We find confirmation of this in the theoretical ideas of E. Cassirer, J. Meletinsky, and W. Wundt, because perception plays a large role in the existence of faith. Perception is also a key feature of the myth. In every work of art, the myth retains its essence as a description of a model of the world.

The model of thinking of mythological consciousness reflects the ancient world as such, or rather, it reflects the world in a universal universal consciousness. The primacy of human consciousness and the form in which it reflects the ancient world are the basis of mythology.

It is important to know that the use of archetypes in Russian literature, as in all literature, is directly related to how the problem is solved in written literature, the writer's heritage and work. Since Christianity is the dominant religion in Christian mythology, its allegorical and symbolic

beliefs remain the material for a work of art. Unlike the nineteenth century, the twentieth century saw a change in the form of attitudes toward mythology in fiction; Novels-myths, dramas-myths, poems-myths, super-stories began to appear. In such "non-mythological" works, myth was neither the subject of research nor the point of view of the author.

In the works of art that we analyzed in the text of the dissertation, the view and access to space from mythology are reflected not directly, but through mythological beliefs.

In cosmological myths, time and space are represented as creators of existence. In the transition from cosmological myths to art, the landscape of the mythical world is subject to mythopoetic thinking. Here his world of nature is not an external world, he dissolved nature in himself and created a special syncretism of mythological significance. Earth, water, air and fire are one, like the original elements.

One of the most important features of any culture is that mythology and written literature can be closely related. The "flow" of mythology into written literature became more widespread in the twentieth century, which confirms folk art's penchant for myth. At the same time, mythology acts as a source of folk art and written literature, enriching them with mythological themes, plots, motives, images and symbols.

Archetypes serve as a mediator in the characterization of the spiritual and moral world of the image, and heroes are the embodiment of people's thinking, serving to perform various functions in the author's thinking.

The study of the problem of Azerbaijani and Russian literary criticism of the twentieth century leads us to the conclusion that the study of mythological thought from different angles in the works of artistic and aesthetic ideas of both peoples, both early and modern times, is very useful and relevant.

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